

ANNUAL EXHIBITIONS FOR 1960

The S.F.A.A. Annuals at the San Francisco Museum for next year will be as follows:

1. Drawing, Print and Sculpture. Each entering artist may enter only one work. Sculpture will be with drawings and prints in order to cut down the handling problem for the painting exhibition. The show will be juried by Dorothy Miller, Curator of Collections at the Museum of Modern Art in New York. Artist members will soon receive entry blanks from the San Francisco Museum. The exhibition will open February 1.

2. All Painting Media. Oil, watercolor, casein, acrylic, collage, etc. Each entering artist may submit only one work. There will be a local jury, ballots for which are already in the mail. Opening date is set for late March.

The organization of the two shows is in line with the policy worked out by the Council's Annuals Committee and the Museum. It meets the problems of overcrowding the Museum's receiving and processing facilities and making an outside juror available to prints and drawings as well as painting and sculpture. The policy is that there shall be two shows each year, one presenting all media, the other presenting drawings, prints and sculpture. There shall be one outside juror each year, alternating yearly between the two shows. In order to reduce handling problems at the museum, artists will enter only one work in each exhibition.

ART FESTIVAL POST-MORTEM

by David Kasmire
Chairman, Artists Council

The Art Festival this year was the first in five years to have a large showing of S.F.A.A. artists. The general opinion of those who saw the entire festival has been that the improvements in quality of work and presentation initiated last year have been advanced this year. The S.F.A.A. show, in a large tent at the Larkin street end, was felt by most to have been a major step forward in bringing first-rate work by important artists back to the Art Festival. In this connection, Alfred Frankenstein said in the San Francisco Chronicle:

The San Francisco Art Association's Art Bank has saved the day for the Art Commission's 14th annual Art Festival.

About 150 works, mostly painting and sculpture but a few prints as well, have been withdrawn from the Art Bank and displayed in a special tent at the Art Festival on the Fulton Street Mall between Larkin and Hyde. As a result, the Art Festival, for the first time in its history, begins to demonstrate what San Francisco's better artists can do . . .

The Art Bank has grown considerably in reputation . . . and, to judge by the display now in the Civic Center, the artists no longer hesitate to let it have their finest things. Consequently the big tent containing the Art Bank entry very closely resembles a San Francisco Art Association annual, and a particularly brilliant and inventive one.

The fact of the importance and quality of the Association show was also attested to by the prize record, six out of the eight prizes for fine arts going to work in the S.F.A.A. show. Works winning prizes were:

"Peaceable Kingdom", oil, William Wiley, \$750.
"Impact", oil, Glenn Wessels, \$300.
"Forest Edge Cliff", oil, Alexander Nepote, \$250.
"The Equilibrist", oil, Boyd Allen, \$250.
"Untitled", oil, Joseph Brooks, \$150.
"The Model", etching, Karl Kasten, \$35.

There was only one really important difficulty encountered in preparing the show. A shortage of space throughout the Festival required a reduction of 30% in space available to the Association. This reduction was made only two days before opening and required a sudden change in exhibition plans. The Artists' Council, after careful deliberation, decided that the only fair way to reduce the show was to remove all work by members who

ARTIST MEMBER NOTES AND NEWS

Louise Cardeiro Boyer recently returned from Mexico where she illustrated the second in a series of books on the care of babies. While there, she taught a class in design for Mexican children.

The United States National Bank in Portland, Oregon is presenting a group of Jewel paintings by Irene Lagorio.

John Ihle is represented in a three-man exhibition of West Coast printmakers at the San Francisco Museum through October 30.

The California Palace of the Legion of Honor is exhibiting paintings by Henry Rasmussen through September, watercolors by George Post and paintings and drawings by Elizabeth Voelker opening October 8.

Works by Hilda Levy are being exhibited at the National Juried exhibition at Provincetown, Mass. Her work was also shown at the California State Fair.

Shirley Rousseau Murphy won a non-purchase award in sculpture at the State Fair, a second award in oil at the Downey Museum and was included in the All California Annual at Laguna Beach.

The Women's Board of the Oakland Art Museum chose works by the following artists for their collection: Painting - Alexander Nepote, Nancy Genn, Elmer Bischoff, David Simpson, Glenn Wessels, Mary Navratil, Fred Martin, Joel Smith, Robert Bechtle, Nell Sinton, Joseph Brooks, Lou Siegriest, Mel Ramos, Duane Faralla, William Morehouse, June Felter and Richard Diebenkorn. Sculpture - Esther Fuller, James Washington, Wally Hedrick and Bella Feldman.

Painting and Collages by Tony DeLap Jr. are presently being exhibited at the Oakland Art Museum.

ART BANK REPORT

Visitors to the Art Bank during July, August and September included the following: Sam Hunter of the Minneapolis Institute of Art, who was looking over the Bay Area art scene after jurying the California State Fair; Alice Denny of the Jefferson Place Gallery in Washington, D.C., who was searching out artists for one-man shows; John Maxon, Director of Fine Arts for the Chicago Art Institute, who was selecting work for the December annual there; and C. V. Donovan of the University of Illinois who was making selections for the University's 1961 Biennial.

Touring exhibitions were "Contemporary Figurative Painting", shown at Ohio University, July 1-31; and the "Individual and His World" at Jones Library, Amherst, Mass. during August. A special exhibition was chosen by representatives from the Theological Seminary in San Anselmo who selected the following artists from the Art Bank for the period of September 14 to December 16: Barletta, Bloch, Du Casse, Haas, Halpert-Ryden, Johnson, Metzler, Moya del Pino, Nepote, Norman, Rasmussen, Schoener, Shoemaker, Sterling, Thiebaud, Wessels, Wolff.

Volunteer work for the month of September was Leola Dixon.

reside outside the Bay Area and by those who were arrears in their dues, even by only a few months. Everyone regretted the need for such a step, but the only alternative, pulling out of the show entirely, was unthinkable.

Plans for participation next year will be made during the Spring of 1961. The Artists' Council welcomes comment and suggestions from members on this year's show and the plans for next years'.

The San Francisco Rental Gallery is presenting a collection of prints for purchase by the following artists: Robert Bechtle, Gordon Cook, John Ihle, Irene Lagorio, Beth Van Hoesen and Julius Wasserstein.

Evelyn Kane is having a one-man show at the Long Beach Museum. She is also represented in the "Arts of Southern California" exhibition.

Mary Navratil won an award for her cover design for the catalogue of the "Craftsmen of New Mexico 1960".

FINE ARTS AUCTION

The 1960 Fine Arts Auction will be held in the S.F.A.A. Gallery on Friday November 11. Artist members will receive information, letters and entry blanks during the first week of October. Invitations and catalogues of work to be auctioned will be received by all members during the latter part of October. Last year's auction was very successful and it is hoped to surpass it this year.

C.S.F.A.

Drawings by Frank Lobdell, painting and drawing instructor, will be shown in the inaugural exhibition of Everett Ellin's new gallery in Los Angeles through October 8.

Time Magazine, September 12th issue, did a feature on William T. Wiley, graduate student and S.F.A.A. member.

William Brown, alumnus, has an exhibition of paintings at the Bolles Gallery through October 5.

The Women's Board of the Oakland Art Museum chose works by the following students, alumnae and faculty for their collection: Painting - Jeanne Loud, Manuel Neri, Sylvia Vince, William H. Brown and Sonia Gechtoff. Sculpture - Miriam Hoffman and Robert McFarland.

Manuel Neri, sculpture and drawing instructor, has sculpture in the exhibition "A Look At Recent Bay Area Painting and Sculpture", September 14 - October 9, at the San Francisco Museum of Art.

The following won prizes at the San Francisco Art Festival: Ernie Kim, ceramics instructor; Rita Yokoi, student; California School of Fine Arts, best group exhibit.

Joan Brown, alumnus, was included in a special series on American women artists in the September 27th issue of Look Magazine.

NEW MEMBERS

Participating: Andrew C. Myser, Roger D. Lapham, Jr.

Regular: Mrs. Percy Barker, Miss Joann Miller, Mr. and Mrs. Tevis Jacobs.

The San Francisco Art Association has received a great loss in the death of David Park. Mr. Park, recognized as one of the most important and inventive Bay Area painters, contributed greatly to the Association and School by his activities on the Board of Directors and Artists' Council and as a C.S.F.A. instructor and Director of Summer Session.

"SEASONS AND MOMENTS"

by Carl Hertel

The Claude Monet exhibition "Seasons and Moments" which has just closed at the Los Angeles County Museum attracted more spectators than any major exhibition here since the Vincent Van Gogh show.

These multitudes saw some 100 paintings by the great French master including the famous haystack, Rouen Cathedral, bridges and water lily series. This was not all they saw, however. In most cases the series were hung with the earlier and most representational works first (sometimes accompanied by a photograph of the subject) progressing toward the more "nonobjective" treatment. From the latter it is easy to see how contemporary nonobjectivists searching for historical precedent might claim Monet. There are strong evidences of spontaneous, indeed, action painting with what can only be called what-looks-like-nonobjective renditions of various objects from footbridges to water lilies. In doing so, however, Monet remains tied to his objects as is painfully clear in this sequential hanging. The attempt to tie Monet to the nonobjective moderns then is deceiving and untrue and in doing so one misses the best of the exhibition. Some critics have labeled it as a conscious propaganda effort on the part of the Museum of Modern Art aimed at relating modern nonobjectivists to Monet and by extension to nature i.e. the "real world" in hopes of justifying this aspect of American painting to the masses of people. I doubt this; but the effect was achieved however unintentionally in a large number of cases. Spectator talk inevitably included something to the effect; "Oh, I see, now I understand all this modern stuff, it's like those last ones developed out of those first ones that look like what they are supposed to be" or some such. It is little wonder such conclusions arose, the arrangement of the show in series made it all but impossible to view any one painting in its own light. To some extent this developmental aspect is true of modern art, but it does not follow that one must see 100 Picassos or Matisses in a row to comprehend any one of them. And as I have pointed out, the naive relationship of Monet to nonobjectivism is as fallacious as confusing the material with the numinous world. It would have been better, I think, to show these paintings using some other criteria because the value of these paintings lies in the joy and sensuous delight each one takes in some momentary aspect of the material world. It does not lie in recognizing some purely arbitrary logical sequence in which they happen to have been painted.

From this one can observe that museums and private organizations have a tremendous responsibility in showing essentially a historical modern work of art to the public. (I might add, that to show Monet in a properly historical way we would show him in the context of other artists of his time and before). The onesidedness and failure of many exhibitions to afford the public more than an easy or entertaining view is nowhere more evident than in how contemporary American art is shown. In this case, special interest to the extent of a kind of fadism reigns supreme. While one cannot deny private interests the right to collect and show "contemporary American art" no matter how unrepresentative it may be, I do feel that Frank Getlein is on the right track when he suggests that government under an enlightened administration might bring together representative collections which could be made available to schools and colleges as well as certain civic

groups at nominal cost so that, as in other aspects of the democratic procedure (at least theoretically), the public might be well informed as to what is going on and thus might benefit from what the artistic segment of our society has to say. Getlein points out that until recently governments have always had much to do with art patronage and this relationship has not often been as unfortunate as the effects of Kremlin committees or later French Academies upon the art which they sponsored. Putting aside for the moment the knotty question of whether the public really wants or is ready to see what our artists have to say, I think it is valid to contend that a more immediate problem concerns certain groups who wish the public to see what they wish to think certain artists are saying. I, for one, am for more democracy in the exhibition of 19th and 20th century works of art. I am optimistic about allowing the dialogue to take place between these modern works and the public directly, without the intercession of perhaps well meaning but evidently confused special interests.

EXHIBITIONS

Fall may as well be spring in the Southern California art climate, fine exhibitions are bursting out all over.

The Pasadena Museum of Art has offered several excellent shows including everything from sculpture by John Flannagan and New Mexican santos to paintings by Richard Haines and Richard Diebenkorn. The small collection of Flannagan sculptures put together by the American Federation of Artists includes several noteworthy pieces which contrast nicely with the group of santos in another gallery. Flannagan's sophisticated obsession with the retention of natural form, i.e. of the rocks and boulders from which the pieces were carved, gives one a definite feeling of imminent emergence not unlike some East Asian religious sculpture which possesses this same mystique of the relationship of natural to sculptured form. There is just as much of this emerging power in his small "Frog" which appears ready to leap from the stone which it is on, then isn't on, as in his famous cast "Jonah and the Whale" in which Jonah struggles to emerge from the whale which in turn emerges from an organic shape of which it is an integral part. While it is unusual to find the mystic presence of natural forces in modern secular sculpture it is not surprising that it should exist to a high degree in the treasure of wooden santos and retablos from New Mexico. This effect in the santos, however, was not achieved sculpturally, but through the religious intensity of their creators, manifested in intense facial expressions, exaggerated gestures and delineation of Christian iconography transposed into southwestern "pagan" terms of brilliant color and geometric stylization.

During September the front galleries are showing Richard Haines while the main gallery harbors paintings by Richard Diebenkorn. I will not presume to comment on something one's readers know as well if not better than himself; Diebenkorn's show appears to be representative of both his early and later work and no doubt will greatly stimulate local artists brave enough to face up to this expressive artist from the north. Haines is a Los Angeles artist who appears to work in a manner at a different pole than Diebenkorn. Like Diebenkorn, he paints

people and places, but in a slow and carefully constructed manner with simplified shapes and muted yet colorful tones which give rise to the "tonality" of his subject. To walk into the Diebenkorn show is a "blast" while the Haines gallery is settled, stable, no less competent and in some ways more confident. If nothing else these two painters seen in close proximity point up the fact that there is more than one way to skin a cat, live a life or see a world. They are both so valid it hurts.

It hurts more when one goes to the Exhibition of Los Angeles County Artists at the County Museum. To the critics response on the exhibition one can only say "crybabies of the world unite!". For my own part of the 146 items of painting, sculpture and graphics selected from some 2400 submitted, the three jurors (Richard Diebenkorn, Henry Francis, Clement Greenberg) managed a monumental task by selecting a good percentage of first rate paintings if nothing else, this is to say I doubt that there are as many good artists working in the Los Angeles area as the critics claimed were excluded. William Brice's "Lobster Shells" is a masterpiece of genre as is Susan Lautmann's "Four Cats Eating". Both being painterly and somehow raising moments to something of lasting importance. There are others, of course, but a show of this size and diversity qualitatively and in terms of subject a host defies description. To abandon this show as has been suggested by some would certainly be convenient for those who want an "L.A. School" and higher profits therefrom, but certainly would be a disservice to the artists of this area, who like Los Angeles' streets, meander in myriad directions.

At the Los Angeles County Fair in Pomona an exhibition boycotted by most professionals for reasons outlined in a previous article provides the public with prizewinners aimed to please. Albeit pleasing, this show is not representative as we may assume the Museum County Show might be.

All is not lost at the Fair, however, as a short hop to the Claremont Lively Arts Exhibition provides the same public with an opportunity to see artists of a very high caliber. These include work by oldtimers in Claremont such as the late Henry Lee McFee, Albert Stewart, Millard Sheets, Jean Goodwin Ames, Phil Dike and others as well as numerous younger artists, architects, and craftsmen. The "old" at Claremont is epitomized by Stewart's "Reclining Figure" which although highly stylized maintains a true materialists outlook and could not be more powerfully tactile nor more competent formally and technically. Among the younger artists Douglas McClellan's totemic paintings possess a highly mystic quality and exist in a numerous world quite apart and above the other entries. More nearly representational works such as the "Figure Studies" by Roger Kuntz continue the materialistic emphasis of the older artists while painters like Jack Zajac, Walter Mix, Fred Hammersley, Karl Benjamin, Susan Launmann, Paul Darrow, James Hueter, Tony Ivins, Robert E. Wood and others including potters like Paul Soldner, Lindley Mixon, Robert Dittmer and Rupert Deese and architects Ted Criley, Foster Jackson, Walter Domingo and Fred McDowell diverge in as many directions as one could imagine with great imagination and a high level of technical ability.

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